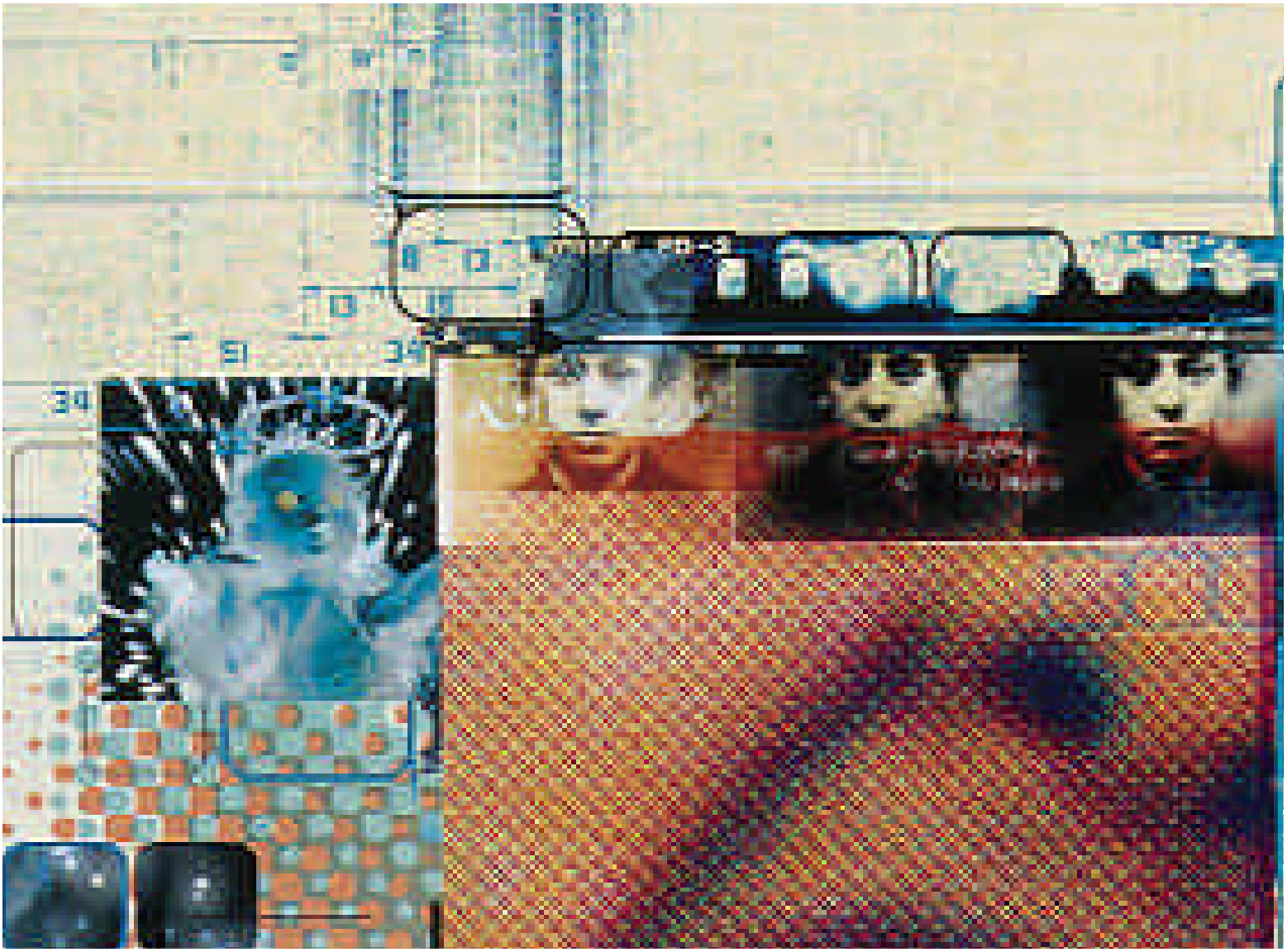
BERSERK NT

User Manual



Windows NT
Version 1.5

BERSERK NT

User Manual

Acknowledgements:

DigiEffects acknowledges with gratitude the contributions of its development team which produced the software described in this document.

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BERSERK NT Documentation

Introduction

DigiEffects BERSERK NT contains 20 useful and breathtaking effects that can be put to work immediately in After Effects 3.1 NT or higher. Berserk may also work in other applications that support After Effects plug-ins. Best of all, they are easy and fun to use.

When the Berserk effects are combined with the standard tools and effects that come with the After Effects 3.0 program, the results can be amazing, not to mention profitable. This manual provides an outline of each effect, as well as instructions on how to use them.

To install the Berserk software, simply follow the read-me instructions on the CD. This information provides step-by-step instructions on how to install your new software, and also includes last minute updates and changes that may have been made after this manual went to print.

Thank you for choosing DigiEffects as your special effects company. If you have any comments or suggestions for improvement, please feel free to contact us at the following addresses. We are confident you will not be disappointed with the effects. And, with a little practice and creative ingenuity, neither will the people who see your work.

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BERSERK NT Documentation

Installation

BERSERK is compatible with Windows NT 4.0 or higher, Intel Pentium with at least 32mb of RAM.

To install the BERSERK NT effects, follow these steps:

1) Insert DigiEffects BERSERK NT CD into your CD-ROM drive.
2) Double-click the “Your Computer” icon on your desktop.
3) Double-click the “CD-ROM” drive, usually the “H:” drive.
4) Double-click the “Installation” directory to open it.
5) Double-click the “BerserkNTSetup.exe” progam. This will execute the installer.
6) Follow the instructions within the installer.
7) The installer will place the BERSERK NT effects into the “C:\Adobe\After Effects 3.1\” folder. If you want the plug-in effects to be placed in some other directory, please use the BERSERK installer to select this different directory.
8) After installing, you will need to restart After Effects to begin using your new effects.
9) That’s all, you’re done!

You’re now ready to start using the BERSERK effects!

About this Manual

This manual assumes that you have basic knowledge of the Windows NT 4.0 Operating System, and a good understanding of Adobe After Effects. If you get confused about terminology, please refer to your Windows NT or After Effects user manuals.

About Electronic Manuals

We have decided to create an all-electronic manual to help preserve our environment. Studies show that the shelf life of the average software program is less than 2 years. That means that all manuals, CDs and boxes created by all the software companies today will end up in a landfill within two years. We feel this is wasteful and unnecessary.

To combat this wastefulness, we have decided to create an all electronic manual in the Acrobat format. We have designed this manual to be read on-screen, but it can also be printed. We hope you will support us in this effort by printing only the sections of the manual that you need to read at length or will refer to often.

Printing This Manual

This manual was designed to be viewed on-screen. If you wish to print this manual, be sure to reduce the size to 75% in the print options.

About Software Piracy

Please do not copy DigiEffects software. This is known as piracy. Duplicating software is stealing, and it's wrong. If you want to have the benefit of having it on two machines, pay for the second license. If you would like to run it on more than one machine, we can set-up a site-license for you. Don't give it to friends and please don't post it on the Internet.

Although we have resorted to hardware protection on our most expensive products, we have not for CineLook Broadcast. Please note that there is information embedded in each plug-in that can be traced back to you. Any pirate copy can be traced back to you.

Under the newly passed No Electronic Theft Act (1998), distributing unauthorized copies of copyrighted works is now a Federal Crime. You no longer have to sell the copies, just give them away -- which includes posting them on the Net. Violators of the NET Act are subject to six years in Federal prison and a fine of up to $250,000.

Please treat DigiEffects the way you'd like to be treated -- honestly and fairly. If you support us, and help stem the flow of stolen software, we will continue to develop powerful tools that help you gain money and success.

We thank you for your continued support!

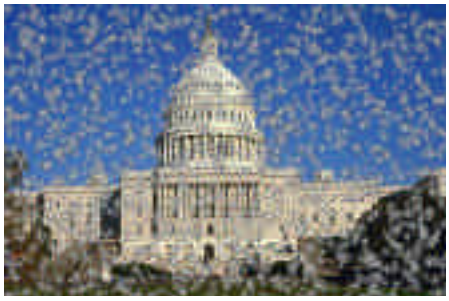
Common Options

There are some parameters that are common between the different filters. One parameter is the *"Blend"* control, which controls the amount of blending with the source image, and the other is the *"Random Seed"* which can create a slightly different look for an effect.

Blizzard creates a simulated snow storm. Blizzard uses a particle system to create its effect. You can adjust the number of flakes, speed and size of the flakes, lilt amount, gravity and the opacity of the flakes. You can simulate light snow or full blizzards. By combining Blizzard with other filters, you can create interesting animated textures.

The size of the flake is randomly selected between the *Minimum* and *Maximum* sizes.

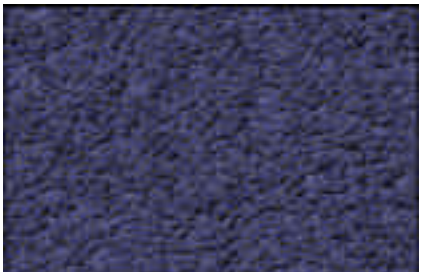
Number of Flakes
Controls the number of flakes to create.
Wind Amount
The velocity of the horizontal offset.
Gravity
Speed of downward snowfall.
Lilt Amount
The amount of left and right "sway" action.
Lilt Frequency
The frequency of the lilting, low frequencies sway slowly, high frequencies sway quickly.
Minimum Size
Smallest size for any flake.
Maximum Size
Largest size for any flake.
Brighten or Solid
Selects the flake rendering mode. *Brighten* causes the flake to make the underlying image lighter, and *Solid* renders the flake over the image without regard to the underlying layer.
Opacity
Controls the transparency of all flakes. Adjust this parameter to control the "solidness" of the flakes.



Hint: Use the *StillNoise* effect to simulate distant snow flakes

BumpMaker creates a grainy, raised texture, for use as a background, texture for type treatments, or as a displacement map. You can control the light source and elevation. You can also control the height of the texture, grain amount and smoothness. You can then add a tint color and blend the effect with the source layer.

Direction
The direction of the light source.
Elevation
The height of the light source.
Height
The height of the texture map.
Grain
The strength of the grain.
Smoothness
The smoothing of the texture map.
Tint Color
The color of the tint applied to the texture.
Blend
This controls the overall blend of the effect with the underlying layer.

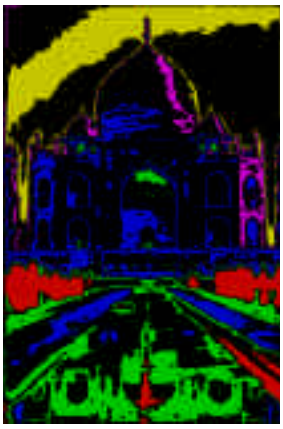


Hint: Use brightness and contrast image controls to enhance the texture image.

Contourist selects contour lines based on the brightness values of the source image, and colorizes these contours with a user-selected color. You can select up to 5 contour lines, each with a different color and user-defined contour value. You can control the tolerance of the line value, smoothness of the source image, and after-smoothing which blends the contours, leaving a smoother looking image.

Smoothness performs a pre-blurring of the image. This allows the contour lines to be smoother and more organic looking. *Tolerance* controls the range of brightness values that an individual contour can render to. *After Smoothing* performs a post-blur on the contoured image, which will smooth out the sometimes harsh contour lines.

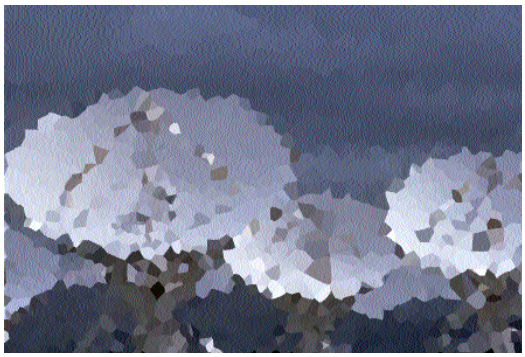
The individual *Contour Depth* sliders control the brightness that each contour line is to operate within. The *Contour Color* is the color of the contour line. *Contourist* is a great utility for creating high-tech "infrared" glasses, or "predator" type displays. It's also useful for creating textures when combined with other filters.



Blend
This controls the overall blend of the effect with the underlying layer.
Smoothness
Controls the amount of pre-blurring of the source image.
Tolerance
Controls the range of brightness values each individual contour line will render.
After Smooth
This controls the amount of post-blurring of the contour image.
Contour X Depth
Controls the level of brightness that this contour line will render.
Contour X Color
Controls the color that this contour line will render.

Crystallizer creates a crystalline type pattern, using the source image as a crystallization source. The crystal pattern is made up from a series of circle-shaped nodules. You can control the number of nodules, which controls the level of detail, the size of the nodules, and the nodule falloff. The nodule falloff controls the smoothness of each nodule. *Crystallizer* is great for creating background textures and transitions.

You can set the *Random Seed*, or randomize the seed for each frame of animation. This can create a "buzzy" effect so we recommend that you leave the *Randomize Each Frame* option off. See VanGoughist about how to smoothly interpolate frames when using *Randomize Each Frame* option.



Create interesting animated textures.

Nodule Size
Size of each crystal nodule. Larger sizes create slower renders, but each nodule will be smoother when rendered.

Nodule Fallof f
Controls the falloff amount of each nodule. Lower values create smoother crystal nodules.

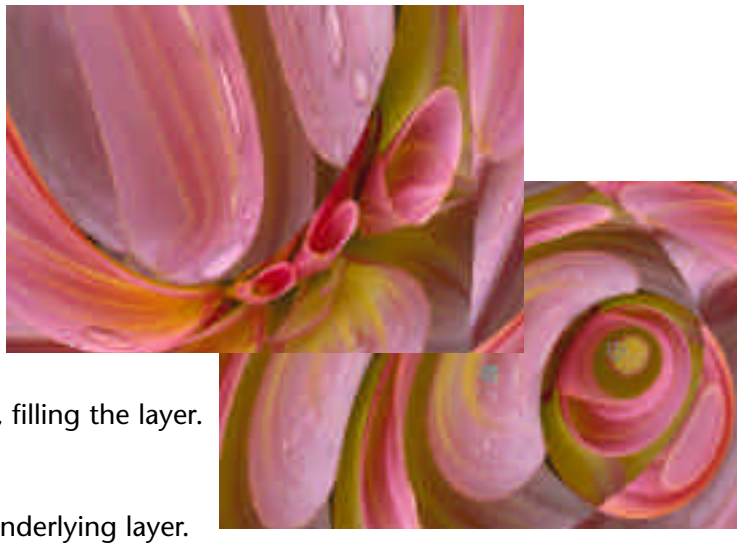
Num. of Nodules
Total number of crystal nodules rendered. More nodules creates more detail and render slower.

Random Seed
The seed value for the randomization. Setting this value will create slightly different looks. Do not change this per frame as it will "jump", and the animation will not look smooth.

Randomize Every Frame
This will randomize the effect every frame.

Blend
This controls the overall blend of the effect with the underlying layer.

CycloWarp creates an alternate to the traditional splash-type warp. You can control the strength, number of waves, the power center, phase and wrap-around. You can also blend in the source image. CycloWarp is great for creative transitions. Be sure to turn off *Wrap Around* for transitions.



Strength
The amount of the warp.

Power Centroid
The center of the warp.

Num. of Waves
The number of waves to warp.

Wrap Around
This allows pixels to wrap around from opposite sides, filling the layer.

Phase
This controls the phase of the waves in the warp.

Blend
This controls the overall blend of the effect with the underlying layer.

Edgex creates a posterization of the image by thresholding the individual color channels (red, green, blue). You can also control the softness of each channel. And finally, you can blend the original image back in.

Softness lets you adjust the "harshness" of the effect. Increase softness to make the effect smoother.

Red Edge
Controls the maximum value for the red channel.
Red Softness
Controls the smoothness of the red channel.
Green Edge
Controls the maximum value for the green channel.
Green Softness
Controls the smoothness of the green channel.
Blue Edge
Controls the maximum value for the blue channel.
Blue Softness
Controls the smoothness of the blue channel.
Blend
This controls the overall blend of the effect with the underlying layer.

Great for pseudo-new wave looks.

FogBank simulates a rolling bank of fog or smoke. You have full control over three banks of smoke or fog, and each bank can have a different seed, scale, position, blend and brightness value. The banks are labeled thus: Closest, Futher and Furthest. The inspiration for this effect comes from Dan Prochazka, the ex-product manager for Final Effects, and the current product manager for Fractal Design Poser, a 3D human figure rendering program.

The simulation is most effective when the three layers are moving at different speeds in the same direction. Set an initial keyframe with all the banks positioned at the same point. Then later in the timeline, place a new keyframe with each bank centered at a different location, but along the same direction.

The control you will be adjusting most of the time when using this effect is the *Bank Offset* control. This controls the position of each bank.

Setting the bank *Brightness* to a lighter setting (higher number) will create a fog effect, and darker will create a smoke effect. Fog looks better for night shots, and smoke looks best for daytime scenes. If you would like to create an interleaving fog effect, apply *FogBank* twice, and adjust the *Blend* settings for each bank.

With a little bit of experimentation, you can create some amazing and realistic looking fog and smoke. This manual will only describe a single bank, as all bank controls are the same.

Bank Blend
Controls the opacity of the bank.
Bank Brightness
Controls the brightness of the bank.
Bank Offset
Controls the position of the bank.

Create Realistic animated flowing fog banks. Instant San Francisco!

FogBank Cont'd

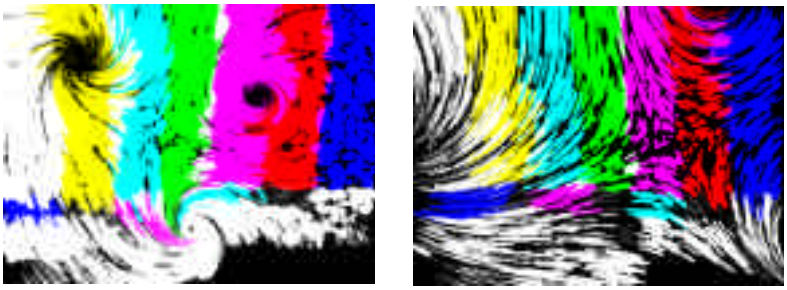
Bank Seed
Controls the overall look value for the bank. Dont animate this, unless you read the VanGoughist hint.
Bank Scale H
Horizontal stretch of the fog bank.
Bank Scale V
Vertical stretch of the fog bank.

GravityWell creates a swirling image using a particle system, and a series of 3 gravity/repeller sources or *"wells"*. For each well you have control over the source position, rotational direction, and the strength of the source. Particles are generated and flow around the wells, optionally leaving streaks.

You have several controls for the rendering of the particles including the number of particles, lifespan of the particles, ability to show "streaks", and running a full or preview render. You can also control the minimum and maximum range for the size of each particle. To get a feel of the effect, we recommend that you turn off full render and reduce the number of brush strokes to under 100.

For streaks, the *Particle Life* control will set the "life span" and the streak length for each rendered particle. As each particle is rendered, the image gets lighter. Finally, you can control the blend with the source image. GravityWell takes a few frames to begin showing particles, so the first few frames of the animation may be blank, or very dim. Size of the particles are randomly chosen between *Minimum* and *Maximum* size.

Full Render
Controls if the render uses single pixels or particles.
Num. Particles
Controls the number of particles applied to the image.
Particle Life
Lifespan of the stroke particles. This also controls the length of the streak.
Show Streaks
Renders streaks for the particles, if checked.
Minimum Size
Minimum size of the particle.
Maximum Size
Maximum size of the particle.
Well X Source
Source location of the well.
Well X Direction
Movement direction for the well.
Well X Strength
Magnetic (negative) or Repeller (postive) strength of the well.
Blend
This controls the overall blend of the effect with the underlying layer.



Create animated swirling images with *GravityWell.*

Laser creates a laser-ray style beam. You have control over the type of beam, the start and end point for the beam, start and end color, start and end size, and spacing controls. Of course, you can also blend with the source image. The spacing control lets you create "star wars" style stun gun effects, where the beam is spaced out according to the spacing control.

You can control the laser type, from four types of beams. *High Energy* creates a "fat" and bright beam, *Pistol* creates a smaller beam, *Thin Laser* creates a very small line and *Stun* uses small ovals. The laser brightens the image. The colors should be set rather dark to keep the color saturation of the laser effect.

If you make the color too bright, you will create a white-only laser, and all color will be washed out.

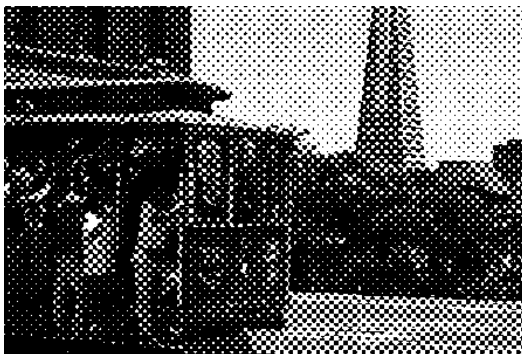
You can also create "blast" type explosions. To create a blast, set the *Start* and *End* locations close together and manipulate the *Size* controls to get the desired size and effect.

Beam Type
Controls the shape of the laser beam.
Start Point
Starting location for the laser.
Start Color
Start color for the laser.
Start Size
Starting size for the laser.
End Point
Ending location for the laser.
End Color
Ending color for the laser.
End Size
Ending size for the laser.
Use Spacing
When checked, the laser "pulses" are spaced evenly using the "spacing" control.
Spacing
Controls the distance for the spacing of the "pulses".
Blend
This controls the overall blend of the effect with the underlying layer.

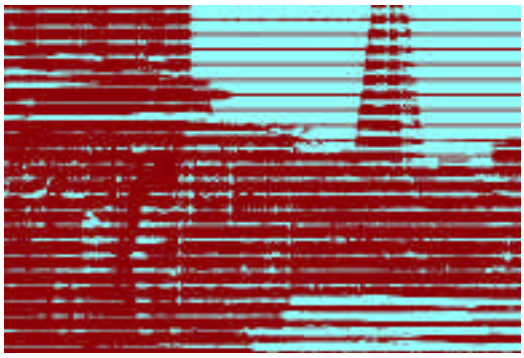
Pistol, High Energy and Stun Lasers.

Hint: Use "thin laser" to create simple lines.

Newsprint creates a half-toned image, where all aspects of the halftoning process can be animated, including the halftone shape, offset, size of the halftone dots, angle, dark color and light color. And you can blend it back with the source image.



One great use for this filter is for creating images that come alive on a newpaper, then "walk off" into real life! Create a smaller sized halftone for more detail, larger for a more "grainy" look.



Halftone Shape
Sets the shape of the halftone. (Dot, Line and Square)
Offset
Controls the center of the mask.
Size
Controls the size of the halftone image.
Angle
Angle of the halftone image mask.
Dark Color
Render color for the dark areas
Light Color
Render color for the light areas
Blend
This Control the overall blend of the effect with the underlying layer.

NightBloom simulates a depth-of-field effect. It is primarily designed for night-time scenes, but can be used for day scenes. You have full control over the shape of the "bloom" or lens iris shape, the size of the bloom, the threshold for the blooming, the brightness of the bloom, the amount of blur and the amount to blend with the original image.

If you want to create "deep focus" types of effects, this is the effect for you. Due to the nature of the processing for this effect, render times can be rather long for large images. Drop the resolution while experimenting with settings for faster previews.

Bloom Shape
Style of lens aperture.
Bloom Size
Size of the bloom "flare".
Bloom Threshold
Brightness threshold value to render the bloom shape. Lower = darker parts of the image.
Bloom Brightness
Brightness value of bloom shapes.
Blur Amount
Amount to blur the underlying source image.

OilPaint simulates an oil painted look. You have control over the diameter of the effect, and the smoothness of the painted look. Also, you can blend back with the source image.

Diameter
Controls the amount of the effect.
Smoother Paint
Creates smoother looking paint daubs.
Smoothness Range
Controls the range of smoothness for the smoother paint. Ignored if "Smoother Paint" is deselected.
Blend
This controls the overall blend of the effect with the underlying layer.

Hint: Use *StillNoise* for a stippled look.

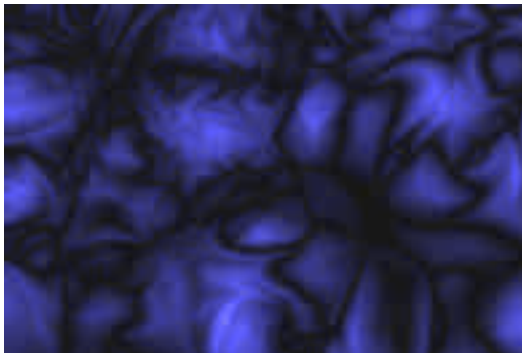
Pearls creates a beautiful, flowing animated texture. Pearls uses a particle system to create its effect. You can control the number of Pearl Nodules (particles), the starting seed value, size of the nodules, brightness of the nodules, and the speed of travel of the nodules. You can then tint the resulting Pearl texture with a color, and also blend the texture with the source image. You can also execute the effect over the source image.

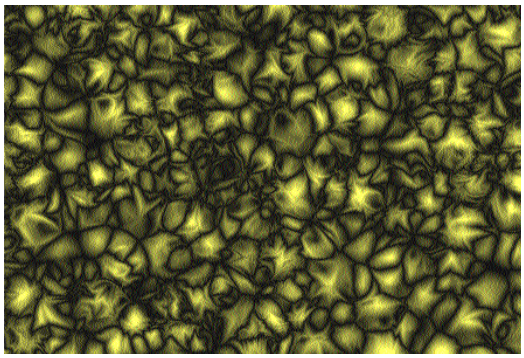
The speed of the pearl particles is randomly determined, and will be calculated to be between the *Min* and *Max* Speed values.

Brightness of the nodules are calculated to be between the *Min* and *Max Brightness* settings.

Pearls is a great effect for an interesting moving background, or for creating an animated texture map for use in 3D programs.

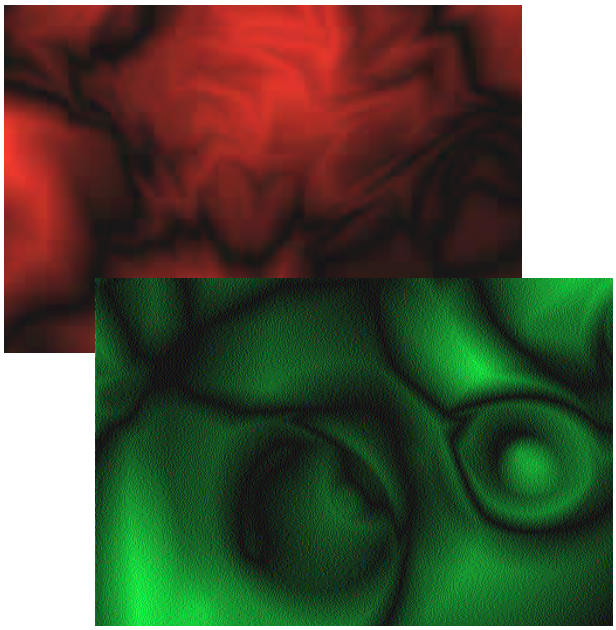
Include Source
Allows you to include the source image as a part of the effect.
Number of Nodules
The number of particles used to create the effect.
Seed Value
The starting "random" seed.
Min and Max Size
The smallest and largest size of any pearl particle.





Hint: Use *Brightness and Contrast* effect to increase the contrast of the image.

Pearls cont'd



Min Brightness
The darkest setting for any pearl particle.
Max Brightness
The lightest setting for any pearl particle.
Min Speed Hor .
The slowest horizontal speed for any pearl particle. Negative values move left, and positive values more right. Speed is in pixels per rendered frame.
Max Speed Hor .
The fastest horizontal speed for any pearl particle.
Min Speed Vert.
The slowest vertical speed for any pearl particle. Negative values move up and positive values more down. *Speed* is in pixels per rendered frame.
Max Speed Vert.
The fastest vertical speed for any pearl particle.
Tint Color
The color to tint the texture.
Blend
This controls the overall blend of the effect with the underlying layer.

Perspectron creates a unique warping effect. Perspectron simulates mapping an image on a rubber sheet, and stretching the sheet with a series of control points.

The controls to this effect take a while to get used to, but once mastered, will produce all kinds of interesting images, including strange warping for "reflective sheet" types of shots.

Upper Left
Controls the upper-left corner of the warp
Upper Right
Controls the upper-right corner of the warp
Lower Left
Controls the lower-left corner of the warp
Lower Right
Controls the lower-right corner of the warp
Include Source
Shows the source image underneath the effect.
Wrap Around
Allows the effect to wrap around to the opposite side, filling in the source layer.
Blend
This controls the overall blend of the effect with the underlying layer.

Hint: You can give an animated human personality to any still image using this effect.

Ripploid creates a rippling wave effect, with enhanced controls for increased warping.

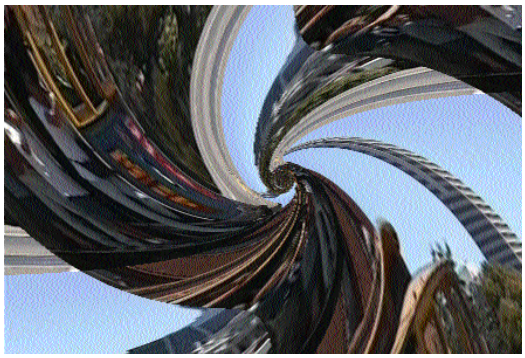
Strength
Controls the magnitude of the warp
Power Centroid
Controls the center of the warp
Num. of Waves
Controls the number of waves in the ripple.
Wrap Around
Allows the effect to wrap around to the opposite
side, filling in the source layer.
Phase
Controls the phase of the waves.
Blend
This controls the overall blend of the effect with the underlying layer.

Hint: Layer 2 *Ripploid* effects with slightly different settings to create wild watery effects.

Spintron creates a weird and twisty warp. You have full control over the strength, the power centroid and amount of spin. You can also control the wrapping method and of course, blending with the original image.

Spintron is great for creating interesting looking transitions, opens and closes.

Strength
Controls how strong the effect is.
Power Centroid
This controls the center of the effect.
Spin Amount
Controls the amount of spin or rotation.
Do Wrapping
Allows the effect to wrap around to the opposite side, filling in the source layer.
Blend
This controls the overall blend of the effect with the underlying layer.



Hint: Be sure to turn off *Do Wrapping* for transitions.

Squisher creates an interesting "squishy" type of warp. You can control the strength, center, number of waves, wrap around, phase of the waves, and blending with the original image.

Squisher is great for creating transitions and opens. Be sure to turn off wrapping for transitions.

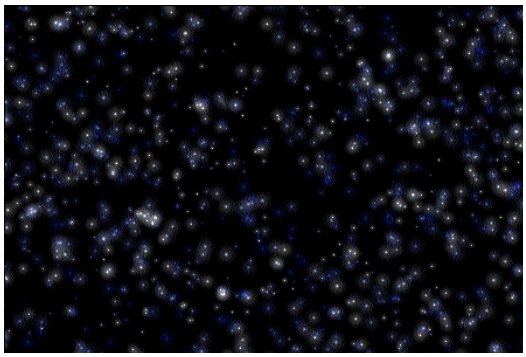
Strength
Controls the amount of the effect.
Squish Centroid
This controls the center of the effect.
Num. of Waves
Controls the number of waves in the ripple.
Wrap Around
Allows the effect to wrap around to the opposite side, filling in the source layer.
Phase
Controls the phase of the waves.
Blend
This controls the overall blend of the effect with the underlying layer.

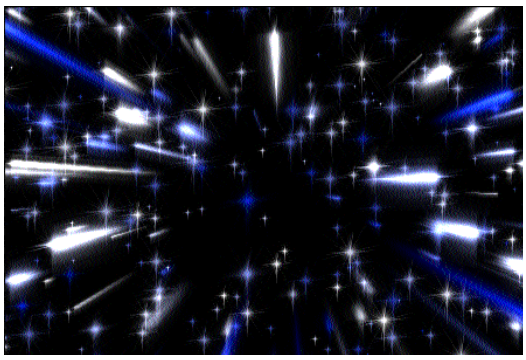
Hint: Be sure to turn off *Do Wrapping* for transitions. Also, animate the center for interesting looks.

StarField creates a simulation of flying through a field of stars. You have full control over the number of stars, speed, warp center, perspective, streak amount, distant cutoff, maximum size, random color, color stars, minimum and maximum color for the stars, and blending with the original image. Increase the streak amount for "star wars" light-speed jump effects.

Hint: For a more convincing effect, render a single frame with no streaks and lots of stars. Use this single frame as a background for the star speed effect.

Star Shape
Shape of the star to render. Use single dot for fast renders.
Speed
The speed controls how fast you travel through space.
Twist
Controls the left/right rotational speed.
Warp Center
The warp center controls the point where the stars will eminate.
Birth Fade Up
Controls the num. of frames to fade-up new stars. Bigger=slower.
Streak Amount
This controls the length of the streaks for the stars.
Minimum/Maximum Size
This controls the maximum size of the stars.





Random Color
This controls whether the color for the stars should be chosen randomly.
Color Stars
This controls if the stars should be colored if chosen randomly.
It is only active if "Random Color" is yes.
Minimum/Maximum Color
If Random Color is not checked, these control the minimum and maximum color in the range of colors possible for the stars.
Blend
This controls the overall blend of the effect with the underlying layer.

StillNoise creates noise that does not change when animated over time. This is useful for creating textures and other elements that should not change over time, but still need to be time based.

Refrain from changing the *Seed* over time, as this will create a discontinuous effect.

Amount
This controls the magnitude of the noise.
Seed
This controls the random seed for the noise.
Blend
This controls the overall blend of the effect with the underlying layer.

Hint: Use this effect to enhance the variation for *OilPaint,* or as a simulation of distant snow for the *Blizzard* effect.

VanGoughist creates a painterly effect by "brushing" the source image with a series of bitmapped brush strokes. You can create very organic, seemingly hand-painted effects. You can control how VanGoughist interacts with the alpha channel, include the source image or a background color, control the type of brush stroke, and you can randomize (or not) the effect over time.

If you do not choose to *Randomize Per Frame*, you can select a random seed, which will change the effect slightly for each different value. You can also adjust the *Horizontal* and *Vertical Size* of the brushes, as well as the total number of brush strokes applied to the image. And finally, you can blend the effect back with the source image.

You can choose one of 15 different brush types, each giving a startling different look. Experiment with the different brush types to see what kind of effects you can achieve. You can control the size of the brush stroke, both horizontally and vertically. Use *Include Source* to bring in detail under the strokes. If this is not checked, the background color will be used.

Alpha mode controls how the effect uses the alpha channel of the source image:
Ignore Alpha - The alpha channel is replaced with full alpha.
Clip To Alpha - The alpha channel is used as a mask. Alpha is not affected.
Use Brush's Alpha - The alpha channel is replaced with the alpha channel of the brush.

Include Source
Check this to paint over the source image.
Background Color
Color to fill background if the *"include source"* is not checked.
Alpha Mode
This controls how the effect will use the alpha channel.
Brush Type
Type of brush to use.
Randomize Per Frame
Randomizes the strokes for every frame.
Random Seed
If randomize per frame is "yes", this controls the seed for the effect.
Horiz. Size
This is horizontal size of the brush stroke.
Vert. Size
This is vertical size of the brush stroke.
Number of Strokes
This is the number of strokes applied to the image.
Blend
This controls the overall blend of the effect with the underlying layer.

Hint:
To create a smoothly animated effect over time, when the *"Randomize Per Frame"* is checked, use this method:

1) Render out the movie at half the speed that you will want the final animation.

2) Import the new movie into a new comp.

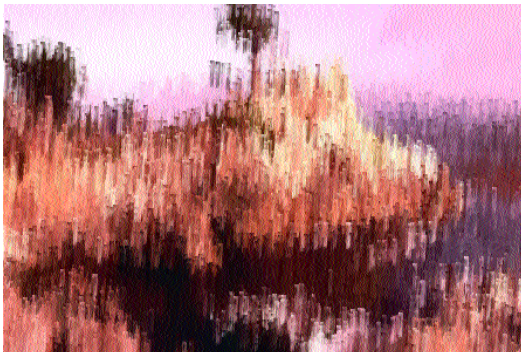
3) Render out the movie at twice the speed, but be sure to turn on *"Enable Frame Blending"* in the comp time layout.

This will blend the individual frames, creating a smoother transition. Look on the CD at the VanGoughist sample for what this looks like.

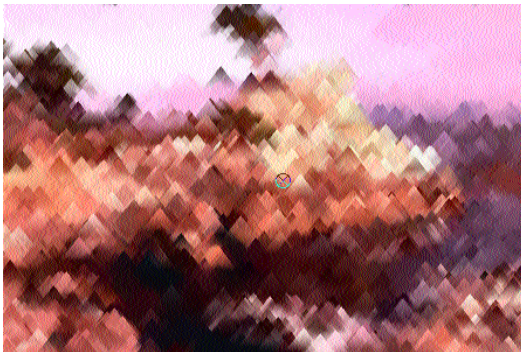
VanGoughist Samples

Unaffected

Dabble



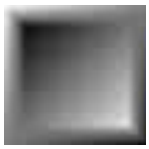
Block, squeezed vertically.



Arrow

Brush Types:

Arrow

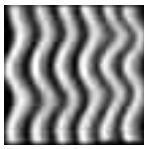


Block

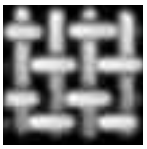
Cylinder

Dabble

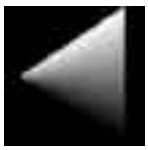
Droplet



Dunes

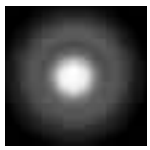


Mesh



Pyramid

Shard



Softer

Stroke

Swirl

Swish

Water

- Layering filters can produce wild and unusual effects. To make experimentation faster, pre-render a movie with the effect applied. Then, import this movie and apply another effect over it. This will eliminate the slowness associated with applying multiple filters to an image.

- The size of the image determines the speed of rendering. As the size of the image grows, the rendering time increases by the square of the image size. So, by rendering lo-res previews, you can quickly experiment with many effects until you find the look you want. This is also a great way of figuring out what the filter parameters do.

- Some filters (StarField, VanGoughist) are rendered without anti-aliasing. To increase the anti-aliasing of these effects, scale up the source layer to twice its normal size, then adjust the scale geometry down to 50%. Apply the filters, and turn up the quality setting for the layer. The result is a smoother image, especially for StarField.

- Experiment! We create the filters for a specific effect, but many times our users have a different purpose in mind, so don't limit your imagination to what we have designed the filters to do. Go crazy, and try different things.

- The texture generator filters (Pearls, BumpMaker, Contourist, VanGoughist) are useful for creating texture masks for type. They are also useful for creating backgrounds for screens with typography. Sometimes the effect can be overwhelming, so by applying a blur or a brightness/contrast filter you can reduce its strength, while keeping some of the detail.

- Using the Berserk filters in conjunction with other DigiEffects filters, you can create amazing, creative and unique effects. Check out the CD-ROM for special offers.

Q: I can't find the Berserk filters in the Filter menu.
A: Be sure the filters reside in the "Plug-ins" folder, and that the "Plug-ins" folder is in the same folder as the After Effects application.

Q: I hear beeps and the filtered image doesn't show up.
A: You are running out of memory. Increase the memory partition for After Effects by using the "Get Info" command on the After Effects application icon.

Q: I'd like to see faster previews.
A: To see a faster preview, drop the resolution by clicking on the resolution pop-up in the Comp window. This will speed up the previews up to 800%.

Q: I can't see the offset/center movement handles in the comp window.
A: You must first click on the name of the effect in the "effect controls" window.

Q: I can't run the filters on my computer, I keep getting memory errors.
A: Berserk NT Effects only work on Intel machines with a minimum of 32mb of RAM.

Q: I'd like to see a real-time preview of my filter settings.
A: By holding down the option key while moving any slider, you can see a real-time preview of your settings as you move the sliders.

Q: The distortions look aliased.
A: Be sure the quality switch is set to full-antialias mode (Slash leaning to the right).

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